

THE  
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THEATRICAL JOURNAL.

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DRURY LANE.

THURSDAY, May 28.—*Partisans*.—*Masaniello*.

FRIDAY, May 29.—*Partisans*.—*Masaniello*.

SATURDAY, May 30.—*The Jealous Wife*; Colman.—*Charles the Twelfth*; Planché.—For the benefit of Mr. Harley.

The great success which attended the performance of this comedy on Mr. Cooper's benefit, no doubt, induced Mr. Harley to repeat it this evening. The characters, generally speaking, are uncommonly well cast. Mr. Young's judicious performance of Oakley is well known to the public; but we wish he would wear a wig, for the paucity of his own hair makes him look extremely old. Liston was whimsical and amusing, though not very pathetic as Russet; and Harley very lively as the jockey Baronet. Farren was a pleasant old bachelor; and Weekes gave the part of Captain O'Cutter with much comic effect. Miss Phillips should not attempt comedy.—A celebrated critic styled Miss O'Neil's comedy, tragedy diluted.—Had he seen Miss Phillips this evening, he would have called it tragedy run mad. The house was very full.

MONDAY, June 1.—*Oroonoko*; Sotherne.—*Masaniello*.—For the benefit of Mr. Young.

This tragedy has long been celebrated by the critics for the beauty, simplicity, and animation displayed in the characters, dialogue, and incidents. The misfortunes of the hero are wound up in so tender and artful a manner, that the situations of distress are not to be excelled by the most admired productions of any of our dramatists. And, notwithstanding the masterly manner in which Otway has treated the subject of love, Sotherne, in the scenes between Oroonoko and Imoinda, has equalled, if not surpassed him. Oroonoko has all the tenderness of Jaffier, and Castalio, without their inconsistencies. He has all the dignity and courage of Pierre, without his roughness.

Still this interesting writer has imbibed the faults of all the dramatists of his time, in indulging in absurd conceits and miserable quibbles. Observe the following speech of the dying, faithful, Aboan :—

I had a living sense  
Of all your royal favours ; but this last (*meaning the dagger*)  
*Strikes through my heart.*

Mr. Young personated the royal slave (for the first time) with great spirit and propriety ; and admirably blended the fire and dignity of the warrior, with the tenderness and affection of the husband. His first reply to the Captain, when he boastfully urges that care should be taken of him, lest he should endanger the colony, was delivered in a fine, noble, and emphatic manner.

Live still in fear—it is the villain's curse,  
And will revenge my chains.—Fear even *me*  
Who have no pow'r to hurt thee. Nature abhors  
And drives thee out, from the society  
And commerce of mankind, for *breach of faith*.  
Men live and prosper but in mutual trust,  
A confidence in one another's truth :  
*That thou hast violated.*—I have done ;  
I know my fortune, and submit to it.

And also the following speech, when Blandford endeavours to console him, and says, that all things shall be made easy for him :—

Tear off this pomp, and let me know myself ;  
The *slavish* habit best becomes me now.  
Hard fate and whips and chains may overpower  
The frailer flesh, and bow my body down ;  
But there's another, nobler part of me,  
Out of your reach, which you can never tame.

The passage that follows is too beautiful to be omitted.

———— Can you raise the dead ?  
Pursue and overtake the wings of time,  
And bring about again the hours, the days,  
The years, that made me happy ?

In the prayer to the sun, there is a solemnity, mixed with a tenderness, which is wonderfully pleasing, and admirably suited to the cadences of Young's fine harmonious voice.

Thou god adored !—Thou ever-glorious sun !  
If she be yet on earth, send me a beam  
Of thy all-seeing power, to light me to her.  
Or if thy sister goddess has preferred  
Her beauty to the skies, to be a star,  
O tell me where she shines, that I may stand  
Whole nights to gaze upon her.

The speech where Oroonoko relates the whole story of his love, from its beginning to its unhappy period, was given by this admirable actor in a manner strong, lively, and deeply affecting.

We now come to a very interesting part of the play, where Oroonoko discovers his beloved Imoinda. Sotherne has here drawn a beautiful picture of conjugal love, raised to its highest perfection by the difficulties which the two lovers have surmounted. The acting of Young and Miss Phillips in this scene excited a deep sympathy in the audience; indeed it was impossible it could fail in its effect. For can there be a finer subject for the poet to describe, or the actor to pourtray, than the transports which a husband enjoys when he sees, hears, embraces a loving and beloved wife, whom he had long been separated from, and whom he had every reason to believe was numbered with the dead?

We cannot afford space to go through all the beauties of this interesting tragedy, or of Mr. Young's acting; what we have endeavoured to point out has been from the hope, however vain and feeble it may be, of inducing some of our readers, instead of frequenting the theatres for the sole purpose of having their eyes and ears gratified by sound and show, to occasionally view those dramas where the heart may be gratified as well.

We must notice one more scene, the one between Oroonoko and Aboan, in the fourth act, which is admirably wrought up. Aboan endeavours to animate his royal lord by painting the cruelties which were inflicted on the other slaves, but he only breathes out expressions of pity in return. At last (to awake his sleeping soul) Aboan asks if young princes and heirs of empires are to be born in a state of slavery. Oroonoko cannot bear the thought: "Shall the dear babe, the eldest of my hopes, be born a slave?" However, to rouse him still further, he gives a hint of the governor's arrival, observing that

If in a fit of his intemperance,  
With a strong hand he shall resolve to seize,  
And force my royal mistress from your arms?

Then Oroonoko banishes all tameness, and delivers the following fine burst of passion—

——— Ha! thou hast rous'd  
The lion in his den; he stalks abroad,  
And the wide forest trembles at his roar.  
I find the danger now: my spirits start  
At the alarm, and from all quarters come  
To man my heart, the citadel of love.

Young's acting through the whole of the above trying scene was admirable. Miss Phillips's Imoinda was deeply interesting, and presented a beautiful picture of female constancy, mildness, and devoted affection. Mr. Cooper displayed great judgment in the part of Aboan. Mr. J. Vining's Blandford, and Mr. Atkins's Hortman were highly respectable. The other actors were most disgracefully imperfect.

We were surprised, and grieved, at seeing the house so indifferently filled, for we had supposed the high character this great actor has ever borne, both in public and private life; the indefatigable attention he has always paid to the duties of his profession; and the brilliant talents he has so frequently exhibited in so great a variety of characters, not only to the delight, but to the advantage of his auditors, were sufficient recommendations to insure the patronage of the public. We know that the race is not always to the swift, nor the battle to the strong; but when we see the theatres on the benefit nights of some of our popular demireps (persons who have frequently treated the public with indifference, and oftener with contempt,) crowded to the very ceiling, we had hoped that the legitimate drama could boast of a sufficient number of admirers to fill a theatre on the benefit night of one of its most highly-gifted professors.

TUESDAY, June 2.—*The Jealous Wife*.—*Masaniello*.

WEDNESDAY, June 3.—*The Partisans*.—*Ballet*.—*Charles the Twelfth*.

THURSDAY, June 4.—*Clandestine Marriage*.—*Ballet*.—*Youthful Queen*.

FRIDAY, June 5.—*The Stranger*.—*Masaniello*.

SATURDAY, June 6.—*A Selection of Music*.

MONDAY, June 8.—*The Waterman*; *Dibdin*.—*Feast of Neptune*.—*A Divertissement*.—*Love in Wrinkles*.—*The Padlock*; *Bickerstaff*.  
For the benefit of Mr. Braham.

Mr. Braham played Tom Tug, for the first time, and gave the airs of "Farewell my trim-built wherry," and "Bay of Biscay O," in his most felicitous style. The galleries were very noisy during the evening, and interrupted Miss Love's song, by calling on Mr. Braham for "The King, God bless him!" Mr. Braham was good natured enough to comply with their request, upon which these worthies demanded "Tom Bowling:" this brought on Mr. Cooper, who came forward and said, "Ladies and Gentlemen, (why, on earth, he should address himself to the ladies, we cannot imagine: for was it to be supposed that any lady would run the risk of straining her delicate throat, by roaring out "Tom Bowling?") Tom Bowling has been sung;" quiet was then restored. Really means should be taken to keep the galleries in some state of order, for at present they have the entire command of the house; and if this continues, no decent person will visit the theatre. In the after-piece, Miss Betts executed the air, "Stay little foolish fluttering thing," in a manner that elicited great applause. The house was crowded to excess.



TUESDAY, June 9.—*The Partisans*.—*Masaniello*.

WEDNESDAY, June 10.—*Singing by Mademoiselle Sontag*.—*The Hypocrite*.—*Charles the Twelfth*.—*Tom and Jerry*. For the benefit of Mr. W. Farren.

THURSDAY, June 11.—*Love Makes a Man*.—*Green Eyed Monster*.

FRIDAY, June 12.—*As You Like it*.—*A Musical Melange*.—*Lottery Ticket*.—*Don Giovanni; or, the Spectre on Horseback*. For the benefit of Miss Love.

In the afterpiece, M. Laporte resumed the character of Wormwood. Among the many absurdities which the British public have indulged in of late years, we think that the crowding a theatre to see a Frenchman playing English characters, in broken dialogue, may fairly be reckoned one of the greatest. It is true that the plan succeeded only while the novelty lasted.

SATURDAY, June 13.—*Paul Pry*; Poole.—*Deaf as a Post*.—*'Twould Puzzle a Conjuror*. For the benefit of Mr. Liston. The house was well filled.

MONDAY, June 15.—*A Masquerade*.

TUESDAY, June 16.—*Othello*.—*Love in Wrinkles*.—*Three Weeks after Marriage*; Murphy. For the benefit of Miss Phillips.

Mr. Kean has justly bought "golden opinions from all kinds of people," by his admirable performance of the abused Moor; yet he never, in our opinion, completely "kept up that illusion of the scene" that we were speaking of in our last; he was loving, revengeful, and despairing; but the dignity and the whole appearance of the hero, and the child of the sun, were entirely wanting. We do not mean to assert that Mr. Young should play Othello better than Mr. Kean, because he is half a head taller, or that his figure is better proportioned, though, certainly, the latter gentleman has more of the outward requisites for the part, than any we ever saw. His fine oriental style of declaiming, his dignified deportment, and his manly, yet graceful action, &c. well become the Eastern warrior; while at the same time his "noble bearing" and heroic appearance are greatly calculated to remove the apparent improbability of so fair a maid as Desdemona being enamoured of one of so opposite a complexion. Mr. Young's acting, though it had not those wild and startling bursts of passion which distinguished Mr. Kean's, was in many scenes very fine. The whole of the third act, from Othello's first suspicion of his wife, to his determination "of furnishing himself with some swift means of death for the fair devil," was finely conceived and nobly executed. His fifth act was superior to any one we have seen in the character—the glowing soldier-like expression—

Had all his hairs been lives, my great revenge  
Had stomach for them all.

This actor's manner in the delivery well exemplified the lines—

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Souls made of fire,  
And children of the sun, with whom  
Revenge is virtue.

Mr. Young was most enthusiastically applauded throughout. Miss Phillips played the disinterested and innocent Desdemona with much feeling; perhaps her protestations of innocence were rather too loud; for the feelings of a virtuous mind, on being accused, would be rather choaked up with horror and astonishment, than give vent in rage. 'Tis guilt that flies to noise and violent action for its defence. The speech before the senate, where she confesses her love for Othello, was most exquisitely delivered. Mr. Cooper played the deadly Venetian much better than we expected, though it was by no means a first-rate piece of acting. Mr. J. Vining's Cassio was respectable; and Mr. Brown's Roderigo very good. Mrs. Bunn played Emilia with her usual ability, and looked uncommonly well.

The pit, the dress-circle, and part of the second circle, were full.

WEDNESDAY, JUNE 17.—*Jane Shore*; Rowe.—*Poor Soldier*; O'Keefe.—*Thierna-Na-Oge*.

THURSDAY, JUNE 18.—*Rob Roy*; Pocock.—*Ballet*.—*Review*; Colman, younger.

FRIDAY, JUNE 19.—*Der Frieschütz*.—*Ballet*.

SATURDAY, JUNE 20.—*Lovers' Vows*; Kotzebue.—*The Lancers*; Payne.—*Singing*.—*Paul and Virginia*. For the benefit of Mr. Spring, the Box-book-keeper; and the last night of performing this season.

At the conclusion of the play, Mr. Cooper delivered the following Address, which was warmly applauded:—

"LADIES AND GENTLEMEN,—This being the concluding night of the season, it becomes my pleasing duty to return you the grateful acknowledgments of the Proprietor for the liberal and extended patronage he has received; and I am requested to assure you, that during the recess every exertion will be made to meet your future approbation. The house will be entirely re-embellished and decorated—the best dramatic pieces will be selected in order to be produced with appropriate splendour and effect—your old favourites will be re-engaged—and the most promising provincial talent will be sought for. For these exertions, not vainly promised, but honestly, assiduously, and, we hope, skilfully performed, the Proprietor anxiously anticipates the best reward—the honour of your continued patronage and support. In the name of the Performers, also, I am requested to express their grateful thanks for the approbation with which, throughout the season, you have honoured their exertions. I hope I may be permitted to recall to the memory of our liberal friends and patrons

some of the events of the now past season, for the recollection of our successful exertions may induce them hereafter to continue their kind and generous patronage, and will certainly urge us to renew our utmost endeavours to prove ourselves worthy of their support. We have produced, during the season, sixteen new dramatic pieces, all of which (two only excepted) have been honoured with your approbation—among which, I am proud to say, you have particularly distinguished the tragedy of *Rienzi*—the drama of *Charles the Twelfth*—and the new opera of *Masaniello*. Through the kindness, assiduity, and punctuality of my fellow-labourers, it has not been necessary, during the forty weeks I have been honoured with the management of this Theatre, to make one apology—nor has there been one change of performance from that which was advertised in the bills of the day. As I believe, Ladies and Gentlemen, that this circumstance is unparalleled in the annals of the English drama, I hope you will allow me on this occasion to thank my coadjutors, to whom this praise belongs—to me belongs only the humble merit of industry and perseverance.

“Ladies and Gentlemen,—Wishing you all the blessings of health and prosperity, in the name of the Proprietor, the Performers, and myself, until the 1st of October next, I most respectfully and gratefully bid you farewell.”

## COVENT GARDEN.

THURSDAY, May 28.—*Suspicious Husband*.—*Comus*.

FRIDAY, May 29.—*Marriage of Figaro*.—*Clari*; Payne.—*Giovanni in London*; Moncrieff. For the benefit of Miss Paton.

The Sontags sung a scene from “*Der Freischütz*.” The house was crowded by a highly fashionable audience. Miss Paton performed *Clari* with much feeling.

SATURDAY, May 30th.—*Beaux Stratagem*; Farquhar. *Ballet*.—*Invincibles*; Morton.

Mr. Diddear perpetrated *Aimwell*, and Miss Jarman Mrs. Sul-len; and it certainly was a most murderous piece of business.

MONDAY, June 1st.—*Romeo and Juliet*.—*Devil's Elixir*.

Miss Smithson repeated *Juliet* to a very indifferent house.

TUESDAY, June 2d.—*Recruiting Officer*. *Ballet*.—*Bottle Imp*.

WEDNESDAY, June 3d.—Two Acts of *Der Freischütz*, in German.—*Barber of Seville*.—*Master's Rival*.

Mr. Schutz's German Company, who have recently been very successful at Paris, performed part of *Der Freischütz*; the part of

Agathe, by Madame Schweitzer, Principal Soprano to the Duke of Hesse-Cassel. She has a voice of considerable power, and obtained much applause. Max, the English Rudolph, by Mr. Rosner, First Tenor to the Duke of Brunswick; and Caspar by Mr. Schutz, who played the part with much romantic force: his voice, however is not very powerful. The house was not full.

THURSDAY, June 4th.—Two Acts of *Der Freischütz*.—*Spoiled Child*.—*Devil's Elixir*.

Miss Coveney played Little Pickle. She is a clever child.

FRIDAY, June 5.—*Maid of Judah*.—*Honest Thieves*.

SATURDAY, June 6.—No performance.

MONDAY, June 8.—Part of *Der Frieschütz*, in German.—*Spoiled Child*.—*Bombastes Furioso*.—*Devil's Elixir*.

TUESDAY, June 9.—*Fontainbleau, or our way in France*; O'Keefe.—*National Melange*.—*More Blunders than One*.—*Quadrupeds*.—For the benefit of Mr. Farley.

WEDNESDAY, June 10.—*Singing*, by Madame Stockhausen and Mademoiselle Blasis. — *Nymph of the Grotto*. — *Bombastes Furioso*.—*Forest of Bondy*. For the benefit of Miss Jarman.

THURSDAY, June 11.—*Venice Preserved*.—*Singing*.—*The Invincibles*. For the benefit of Miss Smithson.

We were quite disappointed in Miss Smithson's *Belvidera*: it was throughout a drawling, forced, unnatural piece of acting, replete with studied and artificial attitudes. Her scene with Jaffier, in the third act, was the only redeeming part of the performance. A Mr. Cathcart, from Reading, played Jaffier: his acting was respectable; and though he did not rise above mediocrity, he seldom offended: he is not, however, capable of taking so high a range of character. His figure is short and slight, and his countenance (though his features are good) has but very little variety of expression. Mr. Kemble played Pierre, and made him a complete bold gay-faced villain. The heroism and the fine traits of the character were entirely wanting. The house was tolerably well filled.

FRIDAY, June 12.—*Beaux Stratagem*.—*Ballet*.—*Devil's Elixir*.

SATURDAY, June 13.—*Lionel and Clarissa*.—*Singing*.—*Beggar's Opera*. For the benefit of Mr. Watson.

The Beggar's Opera was this evening performed with the characters reversed, the cast being as follows:—Capt. Macheath, Miss COVENEY; Lockit, Mrs. WESTON; Peachum, a YOUNG LADY; Mat o' the Mint, Miss FORDE; Filch, Miss C. WATSON; Polly, Mr. J. REEVE; Lucy Lockit, Mr. MEADOWS; Mrs. Peachum, Mr. O. SMITH.

Some worthy gentlemen have been filling the "Globe" and "Times" newspapers with most lengthy epistles on the impropriety of Mr. Reeve

and Miss Coveney appearing as Polly and Macheath. We are no advocates for these exhibitions; indeed, we think they are much better avoided: yet we see no reason why poor Mr. Watson should be so violently attacked for putting Mr. Reeve in petticoats and Miss Coveney in breeches, when scarcely a week passes without a similar or at all events as flagrant a violation of decency (if it must be so styled) occurring. We should like to know why these correct gentlemen did not think it worth while to employ their pens against Madame Vestris' and Miss Love's Giovanni;—the latter's Young Meadows;—that hideous monstrosity, the American dwarf, exhibited in the Drury Lane Pantomime;—the French wrestlers appearing in a state bordering on nudity, &c. The experiment is not likely to be repeated, for the house was but indifferently filled; and though the grotesque appearance of Mr. Reeve, as Polly, excited some mirth, the rest of the performance was very heavy.

MONDAY, June 15.—*Part of Der Freischutz.*—*Venice Preserved.*—*Devil's Elixir.*

Mr. C. Kemble played the part of Jaffier. He is by far the best, we may add, only correct, representative of this inconsistent character on the stage. The scene in the first act, where Jaffier, labouring under temporary madness, imagines he beholds his friend undergoing the tortures of the rack, is a very powerful piece of acting.

Mr. Warde played Pierre very respectably.

TUESDAY, June 16.—*Artaxerxes*; Arne.—*Charles the Second*; Payne.—*The Waterman*; Dibdin. For the benefit of Mr. Wood.

We were glad to see the house so well and so respectably attended, as it proves that the taste of the public for the pure harmony of our national melodies is not utterly destroyed. No singer, since the days of Incledon, has executed our popular ballads with so much taste, feeling and expression, as Mr. Wood. All his songs in the *Waterman* were most enthusiastically encored.

WEDNESDAY, June 17.—*Suspicious Husband.*—*Master's Rival.*

THURSDAY.—No performance.

FRIDAY, June 19.—*Guy Mannering*; Terry.—*Miller and his Men*; Pocock.

SATURDAY, June 20.—*Maid of Judah.*—*Battle of Pultawa.*

At the conclusion of the Opera, Miss Paton was unanimously called for. She came forward, led by Mr. Phillips, and was most enthusiastically applauded.

MONDAY, June 22.—*Hamlet.*—*Devil's Elixir.*



TUESDAY, June 23.—*Castle of Andalusia*; O'Keefe.—Fifth Act of *Richard the Third*.—*Don Giovanni*; Dibdin. For the benefit of Miss Blanchard, J. Isaacs, and Mears.—*Richard* by Master Phillips.

WEDNESDAY, June 24.—*Lionel and Clarissa*; Bickerstaff.—*Devil's Elixir*.

THURSDAY, June 25.—*Native Land*; Pocock.—*A Day after the Wedding*; Inchbald.—*Raising the Wind*; Kenny.

This Theatre closed for the season with the following brief Address delivered by Mr. Fawcett.

"LADIES AND GENTLEMEN—By custom and courtesy it is established that on this night I should appear before you to announce our *finale*. I avail myself of the opportunity to offer you the grateful thanks of all concerned in this Theatre for your patronage and support during the past season. Wishing you all happiness, we hope to be honoured by the repetition of your kindness at the usual time of re-opening."

## HAYMARKET.

June 15th.—This Theatre opened for the season on Monday, with *Spring and Autumn*; a new Ballet; *Lodgings for Single Gentlemen* (1st time); and *John of Paris*. The novelties were a new ballet, which was damned, and an amusing one-act piece.

*Dramatis Personæ*.—Captain Postlethwaite, Mr. VINING; Colonel Stanmore, Mr. BRINDAL; Trusty, Mr. WEBSTER; Mrs. Greville, Miss F. H. KELLY; Maria, Mrs. ASHTON, from the Theatre Royal, Bath; Mrs. Prattle, Mrs. GLOVER.

Mrs. Greville, a beautiful Widow, is in love with Captain Postlethwaite, who is rather of extravagant habits. She orders him not to stir out of his lodgings, or to receive any visitors for an entire fortnight; and if he faithfully obeys her commands, promises to reward him with her hand, (at the same time strictly charging him to secrecy.) The piece opens within a few hours of the Captain's imprisonment being over, when Stanmore arrives, and entreats his friend to allow him to conceal a lady (whom he has just married privately) for a few days in his lodgings. At this juncture, Mrs. Greville calls to ascertain whether the Captain is punctually performing his promise. The ladies meet—an amusing scene ensues—and the piece terminates, of course, with an explanation, by which all parties are satisfied. Mr. Webster, from Drury Lane, played Trusty (servant to the Captain) with great spirit, though he is rather given to over-acting. The chief amusement of the piece is centred in

Mrs. Prattle, an inquisitive landlady, who is very much annoyed at not being able to ascertain the cause of the Captain's unusual steadiness. The other characters were very well sustained. In the afterpiece, Mrs. H. Corri, from Dublin, performed Princess Navarre : she is a good figure, but her voice has not any 'great' claims to recommendation.

TUESDAY, June 16.—*Barber of Seville*; Colman.—*Ballet*.—*Lodgings for Single Gentlemen*; Poole.—*Green-Eyed Monster*; Planché.

In the Opera, Miss Melton, a young lady of highly respectable connexions, appeared as Rosina. She was much applauded.

WEDNESDAY, June 17.—*Cure for the Heart Ache*; Morton.—*Ballet*.—*Lodgings for Single Gentlemen*; Poole. Rosina, Mrs. Brooks.

THURSDAY, June 18.—*Lodgings for Single Gentlemen*; Poole.—*Clandestine Marriage*; Colman and Garrick.—*Barber of Seville*; Colman.

FRIDAY, June 19.—*Poor Gentleman*; G. Colman.—*Lodgings for Single Gentlemen*; Poole.—*Rencontre*; Planché.

SATURDAY, June 20.—*Lodgings for Single Gentlemen*; Poole.—*Marriage of Figaro*; Holcroft.—*Scape-Goat*; Poole.—*Review*; Colman.

MONDAY, June 22.—*Beggar's Opera*.—*Lodgings for Single Gentlemen*.—*Heir at Law*; Colman.

TUESDAY, June 23.—*Two Friends*; Lacy.—*Lodgings for Single Gentlemen*.—*Clandestine Marriage*.

WEDNESDAY, June 24.—*Way to Keep Him*; Murphy.—*Lodgings for Single Gentlemen*.—*Love Laughs at Locksmiths*; Colman.

THURSDAY, June 25.—*The Young Quaker*; O'Keefe.—*Thirteen to the Dozen*; Kenny.—*Lodgings for Single Gentlemen*.

FRIDAY, June 26.—*Rivals*; Sheridan.—*Lodgings for Single Gentlemen*.—*Who's the Dupe*; Mrs. Cowley.

### SURREY THEATRE.

JUNE 8th, a new melodrame, entitled *Black Eyed Susan*; or, *All in the Downs*, by the author of *Ambrose Guinnet*. The plot is extremely simple, and has not any thing to do with the ballad of that name. The piece opens with the return of William, and his rescuing Susan from the amorous attacks of his captain, by wounding him with his cutlass. The wound is supposed to be mortal. William is tried by a Court-martial and condemned to "die;" but just as his sentence is about to be put into execution, the wounded captain enters, with a paper proving that William's discharge had been signed previous to the committal of the assault. William is, of course, released, and the piece concludes with the union of the two lovers.

Mr. T. P. Cooke played the hero with much real feeling; his parting interview with Susan was a fine natural piece of acting, and obtained great applause. The heroine was very adequately sustained by Miss Scott. The *Smoked Miser* followed, to the great gratification of the galleries, who were highly delighted with Mr. Vale's Goliath Spiderlimb. The *Pilot* concluded the entertainments to a crowded house.

A play-bill war has been carried on with great acrimony between the proprietors of this theatre and those of the Cobourg, on account of the latter having taken advantage of the "announcement" of *Black Eyed Susan*, by bringing out a piece under that name.

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### COBOURG THEATRE.

The benefit for the Minor Theatrical Fund produced upwards of 300*l*.

Monday, June 8th, a new drama was produced, entitled *The Lord of the Maelstour*: it abounds in incidents, no doubt very amusing to many to witness, but what would be very tedious for us to describe. The last scene, a temple of fifty fountains, is very splendid.

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### WEST LONDON THEATRE.

Mr. Burroughs, the proprietor of this Theatre, has been trying to do away with the shilling orders, by altering the price to one-half. The experiment however has not succeeded, for he has returned to the old plan.

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### VAUXHALL, MONDAY, JUNE 1st.

These Gardens opened for the season, and presented a fresh and lively appearance. The Rotunda has been "retouched," and some new views added to the Cosmorama. The entertainments commenced with a concert in the original orchestra, in which Mr. Weekes, from Drury Lane, made his appearance.

A new comic Ballet was next produced in the open theatre, by M. Hullin, entitled *Policinel Vampire*, in which a posture-master played Punch, in Mezurier's style.

But the chief attraction of the evening was Rossini's opera of *Il Barbiere di Siviglia*, in the Rotunda, sung by Mlle. F. Ayton, Castelli, and Angeli; with Pellegrini as Figaro, and Torri the Count; and the other characters proportionably well filled, by Guibeli, Angeli, Rubbi, &c. The first act, although curtailed, lasted upwards of an hour, and the opera did not conclude till past midnight. Miss Ayton, Pellegrini, and Torri sung and acted with great spirit.

The fireworks followed. They are the most splendid we have witnessed at this place for years.

# REMARKS ON THE MANAGEMENT OF THE PATENT THEATRES DURING THE PAST SEASON.

ACCORDING to the statements of the newspapers, the past season has not been by any means productive to either of the proprietors, though we think Drury Lane has been tolerably successful. The following is a list of all the new pieces produced at that theatre:—

- Rienzi*, a tragedy, by Miss Mitford.
- Youthful Queen*, an afterpiece, by Shannon.
- Rhyme and Reason*, a farce, by Lunn.
- Beggar's Daughter*, a comedy, by Knowles. (Damned.)
- Love in Wrinkles*, an opera, by Lacy.
- Charles the Twelfth*, a drama, by Planché.
- Caswallon*, a tragedy, by Walker.
- Queen Bee*, a pantomime, by Barrymore.
- Master's Rival*, a farce, by Peake. (Damned.)
- Peter the Great*, a play in three acts, by Morton and Kenny.
- Casket*, an opera, by Lacy. (Damned.)
- All at Sixes and Sevens*, a farce, by C. Dibdin. (Damned.)
- My Wife! What Wife?* a farce, by Poole.
- Thierna-na-Oge*, an afterpiece, by Planché.
- Masaniello*, an opera, by B. Livius.
- Partisans*, a play, by Planché.

Out of the above sixteen dramas, four have been damned, and eight eminently and deservedly successful. Mr. Price has the credit of having produced, in one season, the finest tragedy (*Rienzi*), (taking the language, characters, and incidents); the most amusing afterpiece (*Charles the Twelfth*); the most splendid opera (*Masaniello*); and the most entertaining and well-constructed drama (*The Partisans*); that have been seen for years. Indeed, on the whole, we have every reason to speak favourably of Mr. Cooper's management; for great attention has been paid to the casting of the characters, even to the inferior ones. And in addition to the unprecedented list of new dramas, several of our stirring comedies and tragedies have been exceedingly well played.

Of the successful first appearances, we have to notice Miss Phillips; Mr. Aitkin, an actor of considerable promise; Mr. J. Vining, whose great fault is self-conceit; and Mr. Weekes. Amongst the failures, Miss Russell and Mr. Lee.

## COVENT GARDEN.

The following is a list of the new pieces produced at this Theatre during the past season:—

- Step-Mother*, a one-act piece, by Lacy. (Damned.)
- Soldier's Stratagem*, a three-act comedy, by Lacy. (Damned.)
- Sublime and Beautiful*, an opera, altered from the *Sultan*, by Morton.
- Woman's Love*, a drama.
- Little Red Riding Hood*, a pantomime, by Farley.
- Nymph of the Grotto*, an opera, by Dimond.
- Widows Bewitched*, a comedy in three acts, by Lunn.
- Yelva*, an afterpiece, by Bishop. (Damned.)
- Battle of Pultowa*, an afterpiece, by Raymond.
- Maid of Judah*, an opera, by Lacy.

*Home, Sweet Home*, an opera, by Pocock.

*Devil's Elixir*, a melodrama, by Ball.

Out of the preceding twelve dramas, three have been damned, and three highly successful. Candour compels us to state that the management of this theatre has not been so satisfactory as we could wish.

There is one exception, however, to the above mass of translations, mutilations, &c. which we must not omit to notice,—the play of *Woman's Love*, which, notwithstanding the author's unfortunate choice of plot and characters, contains some language truly beautiful, as well as highly poetical. We shall not enlarge the subject on the management of this theatre; but we trust the Directors will, during the present recess, visit our provincial Theatres, and endeavour to find some more adequate representatives of our second-rate characters in tragedy, than Messrs. Diddier, Baker, Evans, &c. Of the first appearances, three have been complete failures. Mrs. Pindar's Juliet; Mr. Gray's Sir Anthony; and Mr. B. Taylor's Young Meadows. Among the successful ones, we have to notice Mr. Green's Figaro; Miss Nelson's Peggy; Miss Forde's Rosina, and Miss Byfield's Emma. Among the doubtful efforts, were Mr. Pemberton and Mr. Cathcart.

#### TRAGEDY, COMEDY, AND THE OTHER DEPARTMENTS OF THE DRAMA CONSIDERED.

PITY and terror appertain to tragedy: those authors, therefore, who, in order to produce striking effects, dispose of events so as to produce unmixed horror, rather than simply to inspire terror, cannot serve as models in the art of moving the affections or of raising interest. Feeble minds are greatly alarmed by such productions; and this, in fact, in the judgment of men of taste, who can properly appreciate what is good, is the only object they attain.

These representations merely serve to augment such horrible and disgusting productions as the "*Pathenius de Nicée*," and the romances of the Radcliffe school. The great art requires that the scene should not be stained by blood except upon extraordinary occasions, when it becomes indispensable, and even then it should be executed with such care that the public may be spared as much as possible the sight of such horrors.

We may remark also with Dubois, that it is not the quantity of blood that is shed, but the manner of shedding it, which constitutes the character of tragedy. Besides, tragedy, when extravagant, becomes cold, and we are rather inclined to laugh than to weep at the production of a poet who fancies he is pathetic in proportion to the quantity of blood he spills. Some wicked wag might even send him a list of killed and wounded.

It is rarely necessary at the theatre to deepen terror into horror: the pathetic alone should be deemed sufficient to produce tragic illusion. It was a custom with the ancients that government should furnish poets with subjects for tragedy; and upon these the writers were obliged to treat. The most celebrated deeds of history or of



fable were chosen, in order that, as they were generally known, they might be the more certain of exciting general interest: and in the end the custom proved very advantageous to the poet. Comic poets, on the contrary, were allowed to make choice of their own subjects, each selecting whatever was most agreeable to his own peculiar taste and genius. They might invent their own subject, and the piece became entirely their own. Blair does not give sufficient latitude to comic authors in the choice of their subject. Some limit is necessary in the selection of a plot: for it is my opinion, the more universal a comedy is, the better it is, and the more likely to meet with success.

Comedy, in its beginning, was nothing more than a representative of the simple truth, which exposed upon the stage some transactions of private life. Writers, having at length ceased to adopt actual occurrences, betook themselves to imaginative subjects, to the great peace and satisfaction of the public.

The same remark cannot be made with respect to tragedy, because in treating on great and exalted subjects, it was always necessary that they should be founded on truth, or on fables, which, by becoming well and universally known, assumed the appearance of truth. The truth, however, was not always scrupulously adhered to by some writers, who paid little attention to public opinion with respect to place and time. They even differ from each other in these particulars when bringing the same subject before the public. Upon this, Gravina as well as Aristotle observes, that Medea did not kill her children; that was a crime prevented by Euripides. In the "*Œdipus*" of Sophocles, Jocasta strangles herself: according to Seneca, she died by the sword. Both Sophocles and Euripides have written on the subject of *Electra*: but one represents her as a virgin always dwelling in her own country, while the other describes her married, and being out of her native land. The latter poet, in his "*Trojans*," sacrifices Polyxenes at the tent of Achilles, and in his "*Hecuba*," the same Polyxenes is slain in Thrace.

While discoursing on the different styles, it will not be unseasonable to say something on the "*Romantic*," and such productions as may prove useful to the composer by introducing variety into his works. A fragment of M. Chausard relating to this subject may furnish a kind of preface to our observations.

"The followers of the romantic," says he, "declare that imagination alone is the essential soul of poetry. The classics, on the other hand, lay it down as a principle, that reason and imagination united is the essence of poetry. Each of these, according to his own position, draws the following inferences:—The first says, all the wanderings and extravagancies of fancy constitute the beauty of the romantic style: the other admit of these; but always on condition that they be not contrary to reason. Hence it is evident that the romantic system is the direct road to absurdity, and that the classic system leads to liberal and enlightened reason, still leaving to the imagination sufficient opportunity for the most lofty flights.

"Then is fancy a fiery steed, guided by reason, who does not impede his course, but prevents him from stumbling. And further, let fact decide the question. When those of the romantic school shall produce a man equal to Homer or Ariosto, we will yield to their

opinion. But Homer has united deep reasoning to exalted imagination, while the very simplicity of Ariosto is concealed wisdom. When we come to reflect on the circumstance attending the appearance of the phantom of romance, for I cannot bring myself to call it style, we shall be something surprised at the result; it has no less a tendency than that of leading back to barbarism. In a word, all the horrors of feudal times, all the superstitions of the 13th century, together with the legends of the Autos Sacramentatis of Calderon, form the material and the essential elements of these depraved compositions, which are a part of that dark conspiracy, whose end is to again impose those fetters on the human mind, even after reason has burst them asunder.

"In short, to develop the imagination according to the system of some, is to place implicit faith in the most ridiculous absurdities, of which terror and degradation are the consequences. Rather let reason be followed; it is the basis of a good education: and hence will arise a race of powerful, enlightened, and virtuous writers. The poets of antiquity were no trifling seducers into amusement; they were rather masters in morality, and the first instructors of mankind. This consideration will doubtless separate from the romantic schools every person of credit, that otherwise perhaps would not have perceived its fatal and lamentable consequences." The above cited author says elsewhere, it (the romantic) certainly affords specimens of charming composition; and I could wish to applaud them, but they are always inferior to the great classic productions. The strain of the syrens is not equal to the song of the muses."—*Code of Terpsichore.*

(To be continued.)

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*A List of Pieces lately produced at the London Theatres, translated or adopted from the French.*

The Somnambulist .	C. G.	from La Villageoise	Somnambule.
Thirteen to the Dozen	H. M.	Le Conspirateurs sans le savoir, ou les Manteaux.	
Yelva .....	D. L.	Yelva.	
He lies like Truth ..	E. O. H.	Le menteur veridique.	
Master's Rival .....	D. L. & C. G.	Crispin, Rival de son Maître.	
The Youthful Queen	D. L.	La Reine de Seize Ans.	
The Step-Mother ..	C. G.	La Belle-Mère.	
Valeria .....	H. M.	Valérie.	
A Daughter to marry	H. M.	} Une Demoiselle à marier, ou la Première Entrevue.	
Love and Reason ..	C. G.		Bertrand et Suzette, ou le Mariage de Raison.
'Twas I .....	C. G.	La Rose et le Baiser, ou la Servante justifié.	
Masaniello .....	D. L.	La Muette de Portici.	
Partisans .....	D. L.	} La Maison du Rampart, ou une Journée de la Ronde.	
Love in Wrinkles ..	D. L.		La Vieille.
Management .....	H. M.	Le Beneficiaire.	
A Day's Fun .....	Adelphi	Je fais mes Farces.	
Casket (underplot) ..	D. L.	Les Premières Amours.	
Green-Eyed Monster	H. M.	Les Deux Jaloux.	

## MISCELLANIES.

## JANE SHORE.

MOST of our readers are no doubt aware that this frail being survived her penance, and that the story of her dying of hunger in Shoreditch is entirely fabulous. But perhaps they will be surprised to learn that she not only became mistress to Lord Hastings, but after her penance she had another admirer, who made a contract of matrimony with her, as the following letter from Richard III. to the Bishop of Lincoln will prove.

"Right Rev. Father in God, &c. Signifying unto you that it is shewed unto us that our servant and solicitor Thomas Lynom, marvellously blinded and abused with the late wife of William Shore, now being in Ludgate by our commandment, hath made contract of matrimony with her, as it is said, and intendeth to our full great marvel to proceed to effect of the same, we, for many causes, would be sorry that he should be so disposed; pray you therefore to send for him, and in that ye goodly may exhort and stir him to the contrary; and if you find him utterly set for to marry her, and none otherwise, would be advertised; then if it may stand with the law of the Church we be content the time of marriage be deferred to our coming next to London, that upon sufficient surety formed of her good abearing, ye do send for her keeper, and discharge him of our said commandment, by warrant of these, committing her to the rule and guiding of her father, or any other by your discretion in the mean season. Given, &c. &c.

"To the Right. Rev. Father in God,  
the Bishop of Lincoln, our Chancellor."

*Hardwicke's State Papers, Vol. I. page 573.*

A ridiculous circumstance happened during the getting up of the *Prophetess*, which, though trivial in itself, as it shows the absurdity of the times, I am induced to give an account of. Mr. Ross did me the honour to consult me in what manner he should dress the character of the Roman Emperor. I gave him such directions as in my idea appeared most consonant to the character. Among other things, I advised him to have a wig made as near a head of hair as it could possibly be. He told me that Mr. Rich thought it should be a full bottomed one; I could not help smiling at such an absurdity, but, putting on a grave look, I replied, "then let it be as large a one as you can get, and, to render yourself the more conspicuous, continued I, must you not wear a hoop under your lamberkins?" The serious air I assumed whilst I uttered this, deceived the hero, notwithstanding the proposal was so apparently preposterous, and he determined to adopt the mode I had pointed out.

Thus bedizened when he came on, the night of representation, there never surely appeared on any stage so grotesque a figure; the house was in a roar, but no one was more diverted with the humorous scene than myself. By this joke, which I could scarcely believe passable, was every person present, except the poor Emperor himself, indebted to me for a laugh which I thought would never have had an end. It, however, was attended with a good consequence, by breaking through one of the most absurd customs that was ever introduced on the English Stage: that of dressing the Grecian and Roman heroes in full-bottomed perukes.—*From the Life of George Anne Bellamy.*

## THE HISSED ACTOR.

Young Melpo held the Buskin dear,  
And soon the Green-room monarch sought;  
But ranting o'er the stage, his ear  
Appalling hisses caught.

Which made the crest-fall'n youth exclaim,  
My fate might for a riddle pass;  
My hopes aspir'd to tragic fame,  
I find my hopes a farce.

## SHAKSPEARE'S SCIENCE.

There can be no doubt that Shakspeare had a considerable portion of scientific knowledge. Pope says: "Whatever object of nature, or branch of SCIENCE, he either speaks of, or describes, it is always with competent, if not extensive knowledge." And Theobald: "With regard to his thinking, it is certain that he had a general knowledge of ALL THE SCIENCES." Cassius's account of the sickness of Cæsar, is a remarkable instance of minute accuracy.

"He had a fever when he was in Spain,  
And when the fit was on him, I did mark  
How he did shake; 'tis true, this god did shake:  
His coward lips did from their colour fly;  
And that same eye, whose bend doth awe the world,  
Did lose its lustre: I did hear him groan:  
Ay, and that tongue of his, that bade the Romans  
Mark him, and write his speeches in their looks,  
Alas! it cry'd, Give me some drink, Titinius."

A late eminent physician and lecturer referred his pupils to the above passage, as a perfect description of a paroxysm of intermittent fever.

## LETTERS TO THE EDITOR.

## No. I.

SIR,—I have been bothering my poor brains for the last week past in order to find a neat complimentary sentence to commence my letter with, but all to no purpose, you must therefore take the will for the deed. I have a great deal to say to you, indeed so much, that I know not how to begin. I must, however, inform you that I entertain a very high opinion both of you and your Magazine, and that I have determined on writing this letter, in order to obtain your advice; and when you know what it is about, I am sure you will say I am greatly in want of some one's. And now, Mr. Editor, without any further preamble, I will tell you what I am, and what I want. You must know that I am a cheesemonger, and have been for some time in a very tolerable business at St. Mary Axe; and having a family of three boys and two girls, I wished to give them a good education at a

moderate expense; and being told by my friend Mr. Ruler (a writing-master at Islington) that there was nothing like the stage so calculated to improve the manners, to correct the follies, and to expose the vices of mankind, I was induced to take my family very frequently to the theatre, and the more so as a relation had left me some shares in the two patent ones. However, I soon began to find that the advantages derived from plays are not quite so great as Mr. Ruler had led me to suppose, for if they destroy avarice, they often cause unbounded liberality, and if they polish the manners of some of the inferior classes, they infect them with all the levity, folly, and wickedness of the court circles, as the Court Journal calls it. In short, Mr. Editor, plays are in my opinion like certain doctors, if they cure us of one disease, they are sure to leave another in its stead; and by the way, Mr. Editor, as to polishing the manners, my mind rather misgives me on that point, for if Mr. Diddear's *Aimwell*, and Mr. Harley's *Sir Benjamin Backbite*, are correct portraits of men of fashion, there is very little difference in the manners of St. Giles and St. James. But I find I am wandering from the immediate object of my letter. The taking of my family to the theatre, as I said before, did not at all answer my expectations; but it is not on this subject that I want your advice, I wish from my soul it was; but to come to the point, my eldest boy, William, who is about 19, and as fine a fellow as ever weighed a pound of cheese, got acquainted, some time ago, with a Mr. Dip, a tallow-chandler, who it seems is one of those persons they call a theatrical amateur. My poor boy was induced to pay ten shillings one night for playing at one of their theatres, and has ever since been not only play mad himself, but has bit my whole family; so that from morning to night either my ears are split with the ravings of Othello, Bertram, Alexander, or some other madman, or my teeth set on edge with the lamentations and shriekings of Ophelia, Desdemona, or some such unfortunate wretch. Would you believe it, the other day I met Bill embracing a shoe-black, calling him Pylades, and crying out, "What is life without a friend?" I was so much enraged that I boxed his ears—upon which he roared, "Thou hast disgraced me by a vile blow; would not a dagger have done thee nobler justice?" This put me in such a passion that I was on the point of raising my stick to give him a hearty drubbing, when Nancy, my eldest daughter, came between us with a large spit in one hand and the lid of the fish-kettle in the other, and squalled out—"Hold! the man that stirs makes me his foe." I could fill your book with similar instances. My second daughter, Polly, is so play mad that I can never get her to mind the shop, as she used to, while we are at dinner; if she stands at the door, and a customer appears, instead of serving him, she bawls—"Who waits there?" and then she tells me that is what Lord Townley says to his servant in the *Provoked Husband*. The day before yesterday, Mary lost her work-bag, and questioned the maids about it, but they all denied any knowledge of the bag. Coming hastily up to one of my prentices, she took him by the hand, and leading him two steps forward into the shop, cried out—"Hear me, Sir, I had a work-bag; had, say I? nay, I have, bring it to me, or by St. Jago your head is off." The young man was so astonished that he could not speak; when, fortunately, my wife came up and desired her to be satisfied; the



answer was, "I shall in all my best obey you, mother." From many such occurrences I have been able to collect and get by heart a great part of the language of the stage, and I find there is a wonderful sameness in all their tragedies and comedies. The same cant serves for all: like the case of a pack of cards, you may play whist, loo, and commerce, but still the cards are the same. The following, I remark, are as indispensable for a play, as saws and chisels are for a carpenter. My list may not be ill styled a catalogue of the furniture of the drama.

Barbarous! Inhuman!  
 Who waits there?  
 Hear me, Sir.  
 I'll serve you at the hazard of my life.  
 Call a coach.  
 Draw, Sir, this moment!  
 We'll die together.  
 I know your father well.  
 She's dear to me as life.  
 Confusion! am I discovered?  
 She's gone, for ever gone!  
 Charles, I am in spirits to-day.  
 Where? What? How? When?  
 Death and damnation!  
 Nor wound my sensibility.  
 Farewell then, for ever.  
 You know I love you.  
 Unhappy girl!  
 Remember midnight.

In conclusion, Mr. Editor, I beg you will take my unfortunate case into your most serious consideration, and if you can recommend anything that will restore my house to its former quietness, and my family to the proper duties of their station, you will for ever oblige

Your respectful servant,  
 JOHN MITE.

#### THE PETITION OF CHAS. BUCKE, AUTHOR OF "THE ITALIANS."

*Presented June 4, 1829.*

A petition of Charles Bucke, of Islington, gentleman, was presented, and read; setting forth, That the Petitioner some years since wrote a tragedy (*The Italians*), which having published, the then directors of Drury Lane Theatre seized upon it immediately upon its publication, and, though he made the most earnest entreaties to the contrary, acted in the face of an opposition they had themselves provoked, and, after clearing by it two large sums of money, refused to allow the Petitioner any compensation for the wrong they had done him, the time he had devoted, the journeys he had taken, the money he had expended, and the many inconveniences to which they had personally exposed him; and all this upon the ground (as signified by their Secretary) that, having published his tragedy, the Petitioner had made it amenable to the appropriation of all licensed theatres throughout the kingdom; this right of appropriation, theatrical proprietors assume, not on the basis of any existing law to justify the usurpation, but on the absence of all law to prevent it, a state of legislation in direct hostility to those fundamental principles of the British con-

stitution which profess to insure to every one the benefits arising from his own genius, talents, and industry; for by this absence (which indeed can be considered in no other light than as a barbarism worthy of the darkest ages of human society), theatrical proprietors enjoy the exclusive privilege of seizing at will upon another man's property, of moulding it to their pleasure, of reaping the harvest, and, as a suitable corollary to their injustice, of entailing upon those they have injured all the personal hazard during a trial for their benefit, and all the violence, insolence, and impertinence of unworthy minds in the event of non-success; the Petitioner, undeterred by past injury, having written another tragedy, entitled, "*Julio Romano*," is naturally desirous of publishing it, but having suffered in the manner above described, and being desirous of preventing a recurrence of similar results, he applied to the lessee of Drury Lane Theatre for a promise not to perform his tragedy after publication without his consent; to this application the Petitioner received three direct refusals; should the Petitioner publish his tragedy, and any theatrical proprietor afterwards think proper to act it, the copyright would be in danger of being entirely destroyed, for the time is gone by when a representation can add to the value of a copyright; for those who might be desirous of reading it, as a work adapted to the closet, would not read it at all if successful at the theatre, from an apprehension of its being merely an acting tragedy, "full of sound and fury, signifying nothing;" the public at large, on the other hand, reluctant to patronize any thing to which the smallest idea of failure is attached, would, if unsuccessful at the theatre, lose all regard in respect to it at once, on the ground that nothing can be worthy to be read that is not in harmony with the taste, and sometimes the very questionable taste, of an audience assembled at a theatre; the Petitioner presumes to suggest, that, as dramatic writing has been in all ages esteemed the most difficult of all departments for the exercise of the human mind, and yet that department for which our country has been more distinguished than any other nation in the world, it cannot be otherwise than especially worthy the best patronage the British legislature can bestow; but for a multitude of years last past, such patronage has been left to the discretion of persons whose only ambition and solicitude have been directed to the filling of their own coffers, and that so entirely regardless of the reputation of the country, that a good song sung by a good singer has become of more value, in a theatrical sense, than the finest production of the loftiest genius; hence the present degradation of the stage, and hence the present deficiency in respect to dramas adapted for the closet; for what competent hand will write for the decision of superior minds when his production is liable to be seized upon by unauthorized authorities, to be sometimes mutilated by persons deficient in learning, in taste, in judgment, and in critical qualifications; to be personified by others, perhaps, unequal to the duty of correct delineation; and, finally, to be placed at the discretion, not of an audience composed of elegant and enlightened minds, but of an assemblage composed of all orders, spread over a wide theatre, where good writing falls a martyr to the impatience of the vulgar, where the judgments of some are disgraced by ignorance and presumption, and those of others warped by prejudice, jealousy, and envy, and where the whole are so distracted by the interruptions incident to a first performance, that to see, to hear, to listen, and to judge with critical precision, is always attended with doubt and hazard, and not unfrequently even with an utter incapacity of judgment? Such being the true and unvarnished state of the subject, the Petitioner, urged by the wrong he has suffered, and by the honest hope of future consideration, relying on the justice of his cause, and the legislative wisdom of parliament, humbly prays the House to take the subject into consideration, with a view of providing a law that no person or persons shall, during the period of an author's life, and in case of death from the period of fourteen years from the first publication of his piece, perform for money, or emolument of any kind, any tragedy, comedy, melo-drama, opera, or afterpiece, or by whatever name or title such piece may be known or called, in any theatre, house, or other place of entertainment in any city, town, borough, village, hamlet, or place in England, Ireland, Scotland, or the town of Berwick-upon-Tweed, without the consent of the author, authors, or his, or her, or their

representatives, signed in the presence of two or more witnesses, on a stamp value 10s. under a penalty of 500*l.* to be paid on conviction before two or more magistrates, one half to the King, and the other half to the author, or his or her or their representatives.

There is much good sense and truth displayed in the above remarks by Mr. Bucke. To pass over the injustice of the managers, in insisting on playing a drama against the author's inclination, we will turn to the part where he speaks of the pain of a writer "having a tragedy placed at the mercy of an assemblage composed of all orders, where good writing falls a martyr to the impatience of the vulgar." Nine nights out of ten the galleries have completely the command of the house, and, generally speaking, the applause proceeds from that part. Now we are well aware that a long sentence, or a declamatory dialogue, though written with all the inspiration of a Milton, would not be received with attention by them. Thus it is that the productions of our modern authors are frequently overrun with nonsense, ribaldry, and rant: and thus it is, that the style of nine-tenths of our actors is found extravagant and unnatural. There are many tragedies which, in brilliancy of language and poetic beauty, equal any production that ever emanated from the pen of a poet, such as *Mariamne*, *Sir Walter Raleigh*, and *Themistocles*. Yet if one of these were produced at either of our patent theatres, and the strictest attention paid to the cast of characters, it would be received with indifference, with yawning, and, finally, with hisses. If we look at a list of those tragedies that are most frequently represented, we shall find that they are not admired for the dignity and grandeur of the sentiments, or for any moral lesson that may be derived from them, but from their being filled with "battle, murder, and sudden death." *Richard the Third* has always been a favourite tragedy, because it is pregnant with noise, bustle, procession, and fighting, from the very rise to the fall of the curtain.

A dramatist of the present day—we mean one who writes plays for representation—is quite careless of his future fame,—is totally indifferent, whether his works are handed down to posterity, and his name chronicled with the deathless glory of Milton, Shakspeare, and Johnson; or whether, when he dies, it is forgotten, like his last Easter piece. No; all he wishes is, "to put money in his purse" and gain applause: by what means these objects are obtained he is totally callous. Indeed authors are not to be blamed for the stuff they produce: for who would expend much time and labour in the production of a drama for representation (setting aside all the chances of success)? when, as Mr. Bucke observes, "a good song, sung by a good singer, has become of more value, in a theatrical sense, than the productions of the loftiest genius?"

We have no space to pursue this subject farther at present, but shall perhaps return to it at some future period.

## ADVICE TO PLAYERS. BY DR. SWIFT THE YOUNGER.

The following often tried and infallible rules we recommend to all players, as the easiest method of obtaining the *summum bonum* of acting—notice and applause.

*Rule 1.* There is no necessity to subject yourself to the slavery of studying your part. What is the use of the prompter? Besides, it is ten to one that in a modern play you substitute something from your own mother-wit, much better than the author wrote. If you are entirely at a loss, and out, you will get “noticed,” both by the audience and the critic, which would otherwise, perhaps, have never been the case. As to the feelings of the poet, did he show any for you when he put you in the part? And as he is paid for his play by your master, why may you not do as you like with it?

*Rule 2.* Another excellent mode of acquiring notice is never to be ready to go on the stage, and to have apologies made for you as often as possible. We particularly recommend this to our female players, and if the audience begin to “hiss” you can make a speech; the papers next morning will ring the changes: “Fascinating favourite”—“Graceful attitude”—“Expressive look”—“Unhesitating delivery,” &c.\*

*Rule 3.* If you have a tedious character to play, such as *Macbeth* or *Richard*, walk very quietly through the first four acts, always reserving your lungs for the half-price, in the fifth act; and in these characters ever bear in mind the advice of *Filch* to his friend, “die hard.” You must make your hero have as many lives as a cat; your opponent must be at least half an hour killing you: this never fails of producing applause, and perhaps may get you called for after the play is over.

*Rule 4.* Never attend to another actor in the same scene with you; you may be much better employed in arranging your dress, or in winking and nodding at your friends in the boxes. You must always keep your eye on your “benefit.”

*Rule 5.* As you take no notice of him, it is very likely he will take none of you; therefore you may as well, out of respect to the understanding of the audience, and much better to show yourself, address all your speeches to the pit, looking them full in the face, and making some quite uneasy in their seats lest you should expect an answer. This will render you an “interesting” performer, and you will find “judicious” persons observe, “Lord, I do like Mr. ———, you hear every word he says.”

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\* We suspect that one of our actresses must have had a sly peep at our manuscript, as the above rule has been tried with success at Covent Garden during the past season.

*Rule 6.* If you have any witticism or good saying to deliver "aside," bawl it out as loud as you can. How are they to laugh and applaud at the back of the one-shilling gallery if they don't hear what you say! If you have no lungs, give up the profession.

*Rule 7.* Never part with your hat. What are you to do with your fingers?

*Rule 8.* After you have indifferently sung a very indifferent song, do not quit the side scenes; but if, amidst a hundred hisses, you hear a dirty little boy in the gallery cry "encore," come on and sing it again. That is the "sense" of the house. Nothing like "respect!"

*Rule 9.* If in a tragedy your friend the hero is dying at the farther end of stage, let him die and be d——. You come forward and look about you. Every man attend to his own business.

*Rule 10.* To dine out when you are going to play is thought wrong, but foolishly so, unless there are other objections beside getting drunk. Recollect you are in England, the audience are English, and the greater part will have a fellow-feeling for you. Some two or three sober blockheads may hiss, but you will benefit by this, for it will bring down all your friends. When you cannot speak, and they hiss, do not leave the stage, but make a speech. Press your hand to your heart, turn up your eyes, and give them to understand that it is grief, and not liquor. You will have them at once. If you feel hurt (as you ought, and indignant too) at the disapprobation, when you quit the scene drink again; you are with my friend Pope—

Shallow draughts intoxicate the brain;  
And drinking largely, sobers us again.

(*To be continued.*)

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#### BENEFITS.

Miss Paton is said to have cleared upwards of 600*l.*; Mr. Fawcett, 630*l.*; Madame Vestris, upwards of 900*l.*; Mr. Cooke, 550*l.*; Mr. C. Kemble, upwards of 600*l.*

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#### THE PRICE OF PLAYS.

In France, immediately prior to the æra of Corneille, and during that æra, the various companies of comedians had each their *author* attached to them, who was paid at the rate of **THREE CROWNS** for each piece, and enjoyed the honourable office of *beating a drum at the door of the theatre to assemble an audience*. This was the case with even Mayret, the predecessor and the rival of the great Corneille.



## REVIEWS.

*Master's Rival.* By R. B. PEAKE. Cumberland, London: 1829.

BEFORE we make our remarks on this production, we will give the Author's preface.

The Farce entitled *Master's Rival; or, a Day at Boulogne*, was produced, on the 12th of February, 1829, at the Theatre Royal Drury Lane, and was received with UNANIMOUS DISAPPROBATION! The same farce was re-produced, on the 6th of May following, at the Theatre Royal Covent Garden, and went off with UNANIMOUS APPLAUSE AND LAUGHTER!!! These facts are unprecedented. The farce is continuing to be performed with the same effect.

The Author is fully aware that the piece is of very slight material; but the public, for some years past, have condescended to laugh heartily at farces from the same pen, and the proprietors of the theatres can bear ample testimony to the service the little dramas have been to them. It may be asked, why the production should be an utter failure at one theatre, and very successful at the other? A glance at the cast at each house will not elucidate the matter—the performers are all, deservedly, favourites of the public, and all (with one exception) were strenuous in their efforts to do justice to their employers, to the audience, to the author, and to themselves. But alas! every professor is subject to occasional mishaps, and the unfortunate indisposition of Mr. Liston, during the three nights the farce was represented at Drury Lane, was the cause of the failure of *Master's Rival*, on its original production, and the total loss of pecuniary remuneration from the treasury of that theatre to the author.

By this preface, it would appear that the failure of *Master's Rival* at Drury Lane arose entirely from the indisposition of Mr. Liston: and D. G., a gentleman, who under that signature reviews all the Dramas published by Mr. Cumberland, hints, or rather states, that its damnation arose from Mr. Liston being in that "state in which lords get who do not love their ladies:" for thus he writes—"There is no canon that obliges an actor to keep *sober* on the first night of a new piece, or to burden his memory with more of his part than he thinks proper." Let justice be done to all parties: we saw the farce at Drury Lane, on the second night of its representation; we paid the most particular attention to the performance, and we are convinced that its condemnation arose, not from the *indisposition* (in any sense of the word) of Mr. Liston, but from the gross improbability of the plot, from the poverty of the dialogue, and from the want of ingenuity and originality displayed in the arrangement of the characters and incidents. As a proof of this, the first act was not only heard with the greatest attention, but received much laughter and applause: but the second act was constructed in so clumsy a manner, and was altogether so gross a violation of the rules of common sense, that it called forth the just censure of every sensible person in the theatre. We only appeal to the cool judgment of our readers, if the quarrel between the two fathers after dinner, the placing *Sir Colley* in the custody of the French soldier, and the idea of *Paul* pretending to be a somnambulist, are not incidents too absurd even for farce. It is true that this piece is now played with laughter and applause: but to gain applause by such extravagant means, does not elevate the

author one inch above the keeper of the beasts in the Tower, who puts his pole between the bars to make the lion roar.

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*The Code of Terpsichore: a Practical and Historical Treatise on the Ballet, Dancing, and Pantomime. By C. BLAIS, principal Dancer at the King's Theatre, and Composer of Ballets.*

THIS is by far the most complete and talented work that has ever appeared in this country on the subject of Dancing. The author fully explains all the minutiae of the art, while numerous and valuable authorities are constantly quoted, not only on the antiquity and science of dancing, but on almost every department of the drama, &c.: so that, in addition to the valuable information it must afford the pupil, the pages are calculated to give much entertainment to the general reader. The work combines, 1st. a series of Theoretical Dancing, in which the author purposes to regulate the movements of the body by geometrical lines, (a plan entirely original.) Pantomime is then treated on in a very clear and learned manner; and, finally, the author endeavours to bring the Ballet into a closer affinity with the drama than it has hitherto held. This is by far the most interesting part of the work—as the opinions of the most celebrated writers of every age and clime, who have at all made the drama a subject of inquiry, are ably blended together. The work is embellished with a variety of classical and elegant ballet attitudes.

We have been induced thus to particularise this production of M. Blais, from its being calculated, not only to raise his fame, but that of the ballet itself, in the estimation of the public. Had Goldsmith read the Code of Terpsichore, he would have found ballet dancing was something more than the mere flourishing of toes; or, as he writes:—"One who jumps up and flourishes his toes three times before he comes to the ground, may have 300*l.* a-year; he who flourishes them four times, gets 400*l.*; but he who arrives at 'five,' is inestimable, and may demand what salary he thinks proper."

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#### PERFORMANCES AT DRURY LANE AND COVENT GARDEN.

At the request of several of our subscribers, we give a journal of the performances at the patent theatres during the past season, up to March, the period our Magazine commenced:—

##### DRURY LANE.

- Oct. 1, 1828. Hamlet; Simpson & Co.  
 Oct. 2. Cure for the Heart Ache; X, Y, Z; Dumb Savoyard.  
 Oct. 3. Man of the World; Der Freischütz.  
 Oct. 4. Rob Roy; Comfortable Lodgings; Dumb Savoyard.  
 Oct. 6. Macbeth; a new Divertisement; Don Giovanni.

##### COVENT GARDEN.

- Oct. 1. 1828. As You Like It; Peter Wilkins.  
 Oct. 2. Barber of Seville; Charles the Second; Der Freischütz.  
 Oct. 3. Romeo and Juliet; Barber of Seville.  
 Oct. 4. Love in a Village; Forty Thieves.  
 Oct. 6. King Henry IV. Part 1st; Peter Wilkins.

DRURY LANE.

- Oct. 7. Ups and Downs; Illustrious Stranger; Dumb Savoyard.  
 Oct. 8. John Bull; Review.  
 Oct. 9. Rienzi; High Life Below Stairs.  
 Oct. 10. Ups and Downs; Haunted Inn; Dumb Savoyard.  
 Oct. 11. Rienzi; Ballet; Paul and Virginia.  
 Oct. 13. Rienzi; Don Giovanni.  
 Oct. 14. Marriage of Figaro; Deaf as a Post; Haunted Inn.  
 Oct. 15. Rienzi; Divertisement; Review.  
 Oct. 16. School for Scandal; Critic.  
 Oct. 17. Rienzi; Marriage of Figaro.  
 Oct. 18. Poor Gentleman; Comfortable Lodgings.  
 Oct. 20. Rienzi; Der Freischütz.  
 Oct. 21. Exchange No Robbery; Roses and Thorns; Two Wives.  
 Oct. 22. Rienzi; Poor Soldier; Dumb Savoyard.  
 Oct. 23. Hypocrite; Lock and Key.  
 Oct. 24. Rienzi; Youthful Queen.  
 Oct. 25. Clandestine Marriage; Youthful Queen.  
 Oct. 27. Rienzi; Lancers; Dog of Montargis.  
 Oct. 28. Youthful Queen; Green-Eyed Monster; High Life Below Stairs.  
 Oct. 29. Rienzi; Youthful Queen; Green-Eyed Monster.  
 Oct. 30. Love Makes a Man; Two Wives; Dog of Montargis.  
 Oct. 31. Rienzi; Youthful Queen; Green-Eyed Monster.  
 Nov. 1. Busy Body; Youthful Queen; Dog of Montargis.  
 Nov. 3. Rienzi; Youthful Queen; Dog of Montargis.  
 Nov. 4. Love Makes a Man; Scape-Goat; Dog of Montargis.  
 Nov. 5. Stranger; Youthful Queen; Green-Eyed Monster.  
 Nov. 6. Every One has his Fault; Deaf as a Post; Dog of Montargis.  
 Nov. 7. Rienzi; Youthful Queen; Green-Eyed Monster.

COVENT GARDEN.

- Oct. 7. Belle's Stratagem; Barber of Seville.  
 Oct. 8. Love in a Village; More Blunders than One; 'Twas I.  
 Oct. 9. Wonder; More Blunders than One; Deserter of Naples.  
 Oct. 10. Native Land; Forty Thieves.  
 Oct. 11. Barber of Seville; Charles the Second; Tale of Mystery.  
 Oct. 13. Richard the Third; Raymond and Agnes.  
 Oct. 14. Point of Honour; Carron Side; Raymond and Agnes.  
 Oct. 15. Native Land; More Blunders than One; Raising the Wind.  
 Oct. 16. Merchant of Venice; Der Freischütz.  
 Oct. 17. Charles the Second; Bottle Imp; Raymond and Agnes.  
 Oct. 18. Point of Honour; Animal Magnetism; Bottle Imp.  
 Oct. 20. Richard the Third; Raymond and Agnes.  
 Oct. 21. Marriage of Figaro; Catherine and Petruchio; One Hundred Pound Note.  
 Oct. 22. Step-Mother; The Quaker; More Blunders than One; Bottle Imp.  
 Oct. 23. New Way to Pay Old Debts; Carron Side.  
 Oct. 24. Rivals; Invincibles.  
 Oct. 25. Charles the Second; Step-Mother; Bottle Imp; Bombastes Furioso.  
 Oct. 27. Macbeth; Step-Mother; Pantomime—Harlequin Number Nip.  
 Oct. 28. Rivals; Invincibles.  
 Oct. 29. Point of Honour; Quaker; Bottle Imp.  
 Oct. 30. Othello; Barber of Seville.  
 Oct. 31. Merry Wives of Windsor; Invincibles.  
 Nov. 1. She Stoops to Conquer; Bottle Imp.  
 Nov. 3. Macbeth; Bombastes Furioso; Pantomime.  
 Nov. 4. Wife's Stratagem; Charles the Second; Invincibles.  
 Nov. 5. Soldier's Stratagem; Rosina; Bottle Imp.  
 Nov. 6. Othello; Raymond and Agnes.  
 Nov. 7. Soldier's Stratagem; One Hundred Pound Note; Invincibles.

## DRURY LANE.

- Nov. 8. *Stranger; Ups and Downs.*
- Nov. 10. *Rienzi; Lancers; Dog of Montargis.*
- Nov. 11. *Guy Mannering; Rhyme and Reason.*
- Nov. 12. *Stranger; Youthful Queen; Scape-Goat.*
- Nov. 13. *Lord of the Manor; A Day after the Wedding; Rhyme and Reason.*
- Nov. 14. *Rienzi; Youthful Queen; Green-Eyed Monster.*
- Nov. 15. *Stranger; Deaf as a Post; Rhyme and Reason.*
- Nov. 17. *Rienzi; Ballet; Giovanni in London.*
- Nov. 18. *Every One has his Fault; Ballet; Rhyme and Reason.*
- Nov. 19. *Rienzi; Ballet; Der Freischütz.*
- Nov. 20. *Lord of the Manor; Ballet; X, Y, Z.*
- Nov. 21. *Gamester; Ballet; Giovanni in London.*
- Nov. 22. *Beggar's Daughter of Bethnal Green; Ballet; Haunted Inn.*
- Nov. 24. *Stranger; Youthful Queen; Two Wives.*
- Nov. 25. *Poor Gentleman; Ballet; Illustrious Stranger.*
- Nov. 26. *Gamester; Ballet; Marriage of Figaro.*
- Nov. 27. *Ups and Downs; Love, Law, and Physic; Review.*
- Nov. 28. *Rienzi; Ballet; Green-Eyed Monster; Scape-Goat.*
- Nov. 29. *Seige of Belgrade; Deaf as a Post; Comfortable Lodgings.*
- Dec. 1. *Hamlet; Don Giovanni.*
- Dec. 2. *Rob Roy; Ballet; Rhyme and Reason.*
- Dec. 3. *Gamester; Ballet; Green-Eyed Monster.*
- Dec. 4. *Love in Wrinkles; Exchange no Robbery; Illustrious Stranger.*
- Dec. 5. *Rienzi; Therézé.*
- Dec. 6. *Hypocrite; Deaf as a Post; Love in Wrinkles.*
- Dec. 8. *Stranger; Therézé.*
- Dec. 9. *Lord of the Manor; Love in Wrinkles; XYZ.*
- Dec. 10. *Gamester; Ballet; Green-Eyed Monster; Two Wives.*

## COVENT GARDEN.

- Nov. 8. *Point of Honour; Rosina; Peter Wilkins.*
- Nov. 10. *King Lear; Bombastes Furioso; Pantomime.*
- Nov. 11. *Seraglio; One Hundred Pound Note.*
- Nov. 12. *Wife's Stratagem; Charles the Second; Invincibles.*
- Nov. 13. *Othello; Irish Tutor; Rosina.*
- Nov. 14. *Wonder; More Blunders than One; Der Freischütz.*
- Nov. 15. *Covent Garden closed on account of the gas.*
- Nov. 17. *The company removed to the English Opera House. Richard the Third; Charles the Second.*
- Nov. 18. *As You Like It; Bombastes Furioso; Rosina.*
- Nov. 19. *Merchant of Venice; Barber of Seville.*
- Nov. 20. *Belle's Stratagem; 'Twas I; Ballet.*
- Nov. 21. *New Way to Pay Old Debts; Rosina.*
- Nov. 22. *Jealous Wife; Bottle Imp.*
- Nov. 24. *Othello; Bottle Imp.*
- Nov. 25. *Merry Wives of Windsor; Invincibles.*
- Nov. 26. *Charles the Second; One Hundred Pound Note; Bottle Imp.*
- Nov. 27. *Merchant of Venice; Beggar's Opera.*
- Nov. 28. *Point of Honour; Roland for an Oliver.*
- Nov. 29. *Iron Chest; Beggar's Opera.*
- Dec. 1. *New Way to Pay Old Debts; Beggar's Opera.*
- Dec. 2. *No Performance.*
- Dec. 3. *Ditto.*
- Dec. 4. *The Company returned to Covent Garden. Merchant of Venice; Beggar's Opera.*
- Dec. 5. *Inconstant; Sublime and Beautiful.*
- Dec. 6. *Country Girl; Ballet; Sublime and Beautiful.*
- Dec. 8. *Richard the Third; Forty Thieves.*
- Dec. 9. *Country Girl; Ballet; Sublime and Beautiful.*
- Dec. 10. *Country Girl; Sublime and Beautiful.*

DRURY LANE.

- Dec. 11. Who Wants a Guinea?; Charles the Twelfth.  
 Dec. 12. Rienzi; Youthful Queen; Scape-Goat.  
 Dec. 13. Ups and Downs; Love in Wrinkles; Charles the Twelfth.  
 Dec. 15. Romeo and Juliet; Charles the Twelfth.  
 Dec. 16. Siege of Belgrade; Love in Wrinkles; Youthful Queen.  
 Dec. 17. Romeo and Juliet; Charles the Twelfth.  
 Dec. 18. Every One has his Fault; Little Captive, a new Divertisement [first time]; Charles the Twelfth.  
 Dec. 19. Rienzi; Little Captive; Charles the Twelfth.  
 Dec. 20. Exchange no Robbery; Love in Wrinkles; Charles the Twelfth.  
 Dec. 22. Romeo and Juliet; Charles the Twelfth.  
 Dec. 23. Ups and Downs; Charles the Twelfth; Youthful Queen.  
 Dec. 24. No performance.  
 Dec. 25. No performance.  
 Dec. 26. Lovers' Vows; The Queen Bee, or Harlequin and the Fairy Hive [first time].  
 Dec. 27. Charles the Twelfth; Deaf as a Post; Pantomime.  
 Dec. 29. Romeo and Juliet; Pantomime.  
 Dec. 30. Charles the Twelfth; Haunted Inn; Pantomime.  
 Dec. 31. Stranger; Pantomime.  
 Jan. 1. Charles the Twelfth; Comfortable Lodgings; Queen Bee.  
 Jan. 2. Rienzi; Queen Bee.  
 Jan. 3. Charles the Twelfth; Deaf as a Post; Queen Bee.  
 Jan. 5. Rienzi; Queen Bee.  
 Jan. 6. Charles the Twelfth; Illustrious Stranger; Queen Bee.  
 Jan. 7. Pizarro; Queen Bee.  
 Jan. 8. Charles the Twelfth; Haunted Inn; Queen Bee.  
 Jan. 9. Rienzi; Queen Bee.  
 Jan. 10. Charles the Twelfth; Critic; Queen Bee.  
 Jan. 12. Caswallon; or, the Briton Chief [first time]; Queen Bee.

COVENT GARDEN.

- Dec. 11. Othello; Beggar's Opera.  
 Dec. 12. Duenna; Sublime and Beautiful.  
 Dec. 13. Country Girl; Ballet; Sublime and Beautiful.  
 Dec. 15. Virginius; Ballet; Tom Thumb.  
 Dec. 16. Country Girl; Ballet; Invincibles.  
 Dec. 17. Woman's Love; Sublime and Beautiful.  
 Dec. 18. Merchant of Venice; Bottle Imp.  
 Dec. 19. Woman's Love; Ballet; Sublime and Beautiful.  
 Dec. 20. Duenna; Invincibles.  
 Dec. 22. Virginius; Offerings to Venus; Charles the Second.  
 Dec. 23. Woman's Love; Offerings to Venus; Sublime and Beautiful.  
 Dec. 24. No performance.  
 Dec. 25. No performance.  
 Dec. 26. Jane Shore; Harlequin and Little Red Riding Hood, or the Wizard and the Wolf [first time].  
 Dec. 27. Country Girl; Pantomime.  
 Dec. 29. Hamlet; Pantomime.  
 Dec. 30. Woman's Love; Pantomime.  
 Dec. 31. Beaux's Stratagem; Pantomime.  
 Jan. 1. Woman's Love; Harlequin and Little Red Riding Hood.  
 Jan. 2. Duenna; Harlequin and Little Red Riding Hood.  
 Jan. 3. Beaux' Stratagem; Harlequin and Little Red Riding Hood.  
 Jan. 5. Virginius; Harlequin and Little Red Riding Hood.  
 Jan. 6. Sublime and Beautiful; Invincibles; Little Red Riding Hood.  
 Jan. 7. Beaux' Stratagem; Harlequin and Little Red Riding Hood.  
 Jan. 8. Othello; Harlequin and Little Red Riding Hood.  
 Jan. 9. Charles the Second; Bottle Imp; Harlequin and Little Red Riding Hood.  
 Jan. 10. Duenna; Harlequin and Little Red Riding Hood.  
 Jan. 12. Beggar's Opera (substituted for Richard the Second); Harlequin and Little Red Riding Hood.



## DRURY LANE.

- Jan. 13. Charles the Twelfth; X Y Z; Queen Bee.
- Jan. 14. Caswallon; Queen Bee.
- Jan. 15. Charles the Twelfth; Illustrious Stranger; Queen Bee.
- Jan. 16. Rienzi; Queen Bee.
- Jan. 17. Charles the Twelfth; Haunted Inn; Queen Bee.
- Jan. 19. Caswallon; Queen Bee.
- Jan. 20. Charles the Twelfth; Critic; Queen Bee.
- Jan. 21. Caswallon; Queen Bee.
- Jan. 22. Charles the Twelfth; Portrait of Cervantes; Queen Bee.
- Jan. 23. Rienzi; Queen Bee.
- Jan. 24. Charles the Twelfth; Illustrious Stranger; Queen Bee.
- Jan. 26. Pizarro; Queen Bee.
- Jan. 27. Charles the Twelfth; Portrait of Cervantes; Queen Bee.
- Jan. 28. Love in Wrinkles; Youthful Queen; Queen Bee.
- Jan. 29. Stranger; Little Captive; Queen Bee.
- Jan. 30. Oratorio.
- Jan. 31. Lord of the Manor; Ballet; Pantomime.

## COVENT GARDEN.

- Jan. 13. Sublime and Beautiful; Invincibles; Harlequin and Little Red Riding Hood.
- Jan. 14. Beaux' Stratagem; Harlequin and Little Red Riding Hood.
- Jan. 15. Nymph of the Grotto [first time]; Harlequin and Little Red Riding Hood.
- Jan. 16. Nymph of the Grotto; Harlequin and Little Red Riding Hood.
- Jan. 17. Nymph of the Grotto; Harlequin and Little Red Riding Hood.
- Jan. 19. Hamlet; Harlequin and Little Red Riding Hood.
- Jan. 20. Nymph of the Grotto; Harlequin and Little Red Riding Hood.
- Jan. 21. Sublime and Beautiful; Invincibles; Harlequin and Little Red Riding Hood.
- Jan. 22. Nymph of the Grotto; Harlequin and Little Red Riding Hood.
- Jan. 23. Beaux' Stratagem; Harlequin and Little Red Riding Hood.
- Jan. 24. Nymph of the Grotto; Harlequin and Little Red Riding Hood.
- Jan. 26. Point of Honour; Bottle Imp; Harlequin and Little Red Riding Hood.
- Jan. 27. Inconstant; More Blunders than One; Harlequin and Little Red Riding Hood.
- Jan. 28. Sublime and Beautiful; Invincibles; Harlequin and Little Red Riding Hood.
- Jan. 29. Beaux' Stratagem; Harlequin and Little Red Riding Hood.
- Jan. 30. No performance.
- Jan. 31. Nymph of the Grotto; Pantomime.

## PROVINCIAL INTELLIGENCE.

## DUBLIN.

June 10th.—The theatre closes for what is termed the first part of the season, on Monday evening, and we cannot omit this opportunity of offering a few observations on the difficulties which the present lessee had to encounter, the way in which they were met, the progress he has made in public opinion, and the manifest renovation of dramatic taste which has been excited and kept up in Dublin. At the time that Mr. Bunn became the lessee, nothing could have been at a lower ebb than the credit of

the theatre and the character of the drama—the bad odour of the one produced a natural distaste for the other; “performers unpaid,” “tradesmen in arrear,” “taxes unsatisfied,” “rent undischarged;” those in office themselves the creatures of expediency, without means, and, what was worse, we fear, without principle, were enacting in their own persons the piece of *Raising the Wind* from week's end to week's end, until the fall of the curtain left the creditors without their debtors, and the theatre without a manager. In this state of things, Mr. Bunn assumed the

reins of government, a stranger and unknown. We will not say he has done all that we think this great national establishment is capable of achieving. But we will venture to assert, that he has done more, much more, than ever the most sanguine in their expectations could have anticipated. He will close his theatre without being indebted to a performer even a single shilling; and he can challenge a tradesman connected with it to produce an unsatisfied demand. Among the former class, we, of course, exclude one or two refractory persons, whose downfall has induced them to put forward claims as unjust as they are illegal. For the two last seasons, the expenditure at the establishment has exceeded *forty thousand pounds*.

The first year was, as every one knows, and principally for the reasons we have stated, deficient without precedent in its receipts, and would, under other circumstances, have been ruinous in its results. But we can now confidently affirm, that in a business-like point of view, there is no concern, of equal extent, standing upon higher credit, or possessing more of the public confidence, than the Theatre Royal.

Much of the Dublin and London journals has been occupied with remarks respecting Mr. Kean's behaviour, in not only appearing on the stage in a state of inebriation, but suddenly withdrawing himself from the theatre, without giving the manager the least intimation of his movements, while, at the same time, he was engaged for a certain period, at the rate of 50*l.* a night. We shall forbear entering on the subject; for if Mr. Bunn's statement is correct, and we have every reason to fear that it is, no terms that we could use would be sufficiently strong to express our disapprobation of Mr. Kean's conduct.

#### BELFAST.

Madame Catalani has been engaged by our spirited manager, to sing three nights at our theatre during the Regatta, at the sum of 100 guineas a night.

#### NORWICH.

*Saturday, June 13th*, Miss Paton took her benefit, and concluded her engagement; upon which occasion the house presented a brilliant appearance, and the receipts amounted to upwards of 140*l.* The theatre closed on Monday. The company proceed to Ipswich.

#### LIVERPOOL.

*Saturday, June 13th*.—Master Burke, who has been playing here during the past fortnight, took his benefit, and closed his engagement last night, with the performance of Albert, in Mr. Knowles's play of *William Tell*, and Lord Grizzle in *Tom Thumb*, we are glad to say, to a numerous and respectable audience, who appeared to be highly pleased with the wonderful display of his talents. That these are considerable are not to be denied; but, on the other hand, it must be admitted that the media selected for their exhibition are too frequently distinguished by bad taste, and calculated to excite dissatisfaction rather than to give pleasure to the true lovers of the drama. We need only particularize, as instances, the ribaldry of the two trashy farces—*The March of Intellect*, and *The Day after the Fair*; written, forsooth, for the purpose of exhibiting him in a variety of greatly dissimilar, and, for the most part, nondescript characters; and his performance of Richard III., with the remainder of the cast filled by grown-up persons, some of them exceeding the ordinary stature. The week which is now closing, has introduced, for the first time, to a Liverpool audience, Miss I. Paton and a gentleman from the Bath Theatre, named Montague, who appeared on Monday in the character of Letitia Hardy and Flutter in the *Belle's Stratagem*; and on Tuesday, as Rosalind and Orlando, in *As You like it*.

Miss Paton possesses talents which must render her presence acceptable on the boards of any English theatre, though they certainly do not entitle her to be paraded as a histrionic wonder.

Mr. Montague is a young man of good personal appearance and easy carriage, with a good voice; and, judging from his reading of Orlando, we should think of good mental capacity.

The tragedy of *Caswallon* has been got up here with great success; the hero and heroine are sustained, by Mr. Vandenhoff and Miss Pelham.

A new regulation has been adopted at the box-keeper's office of our theatre, of which the public cannot fail to approve. On taking places in the boxes, a slip of paper is given to the party, containing the date on which places were taken, the name of the parties, the number of places, and the number of the box. This arrangement is well calculated to put an end to those clamorous alter-

cations and appeals to the box-keeper, by which an audience is so often annoyed while the first act of the play is proceeding.

**OUTRAGE AT THE LIVERPOOL THEATRE.**—*June 13th.*—Last night, while Mr. Smith and Mrs. Taylor were on the stage, playing the opening scene of the afterpiece, *The March of Intellect*, a penny piece, thrown by some ruffian from the gallery, struck the latter on the forehead. She was supported off the stage, and the curtain was immediately dropped. Mr. Clarke, the stage-manager, then presented himself, and acquainted the audience with the nature of the occurrence, expressing his confidence, that the act could not have been perpetrated without being perceived by some person near the party, and offering a reward of 20*l.* for his apprehension. Mr. Cooper, the surgeon, having been sent for, was soon in attendance, and dressed the wound on Mrs. Taylor's forehead, which he pronounced not likely to be attended with any serious consequences; but she was immediately conveyed home, and the audience permitted the performance to proceed, with the omission of the scene which had thus been scandalously interrupted.

Shortly afterwards, two persons, of respectable appearance, strangers in the town, were apprehended in the gallery, having been pointed out as the persons from whence the missile had proceeded, and the party were taken out, amidst the loudly expressed indignation of the audience. Upon examination, we learnt they were discharged; and we regret to say, the praiseworthy spirit and promptitude exhibited by the managers in their endeavours to punish this insulting outrage upon the feelings of the company assembled in the theatre, have not been successful in the discovery of its brutal perpetrator.

**MR. KNOWLES'S LECTURES.**—Mr. Knowles delivered the second series of his lectures on Thursday, and the third on Monday last; and on that occasion, we were happy to observe a numerous and most respectable auditory, bearing testimony to those talents which so admirably fit him for his present undertaking.

His powers of lectureship are considerable, and he excites a high degree of interest, both from the novelty of his details, and the pleasing and effective manner in which they are introduced. He possesses an intimate and critical acquaintance with the subject; and in treating on the drama, exhibits a master mind, which must instruct and delight

those who partake of the intellectual banquet which his lectures afford.

#### NOTTINGHAM.

The following advertisement of Mr. Gouffé's is too rich to be admitted:—

"Mons. Gouffé, with all due deference to the inhabitants of Nottingham, begs to announce that his benefit is fixed for this evening (Friday), when he will repeat, for the last time here, those wonderful tricks, leaps, balancing, &c. which has every where excited so much astonishment, and raised doubts in the minds of thousands, whether he be a monkey or a man."

#### HULL.

This theatre has opened under the management of Mr. J. Butler, late of the Sheffield Theatre. Mr. Keene, the African Roscius, is performing Oroonoko, Zanga, and Mungo in the *Padlock*, here.

We consider Mr. Keene to be an actor of great talent. We attended the theatre under the impression that the playing the part of Othello, by a native African, or, at least, by one born of African parents, and bearing an African complexion of the purest and deepest tint, would turn out to be what is sometimes called, in theatrical parlance, "a gag." We were agreeably disappointed. Mr. Keene, though positively a negro, is a gentleman, and a man of education, and could not have portrayed the character in a style much more intellectual, if his face had been "as white as unspun snow." There was not an individual present who did not honour his performance, long, and even tedious as the tragedy is in parts, with almost breathless attention. The applause was on several occasions given in reiterated peals. Mr. K.'s bursts of deep and impassioned feeling were at times completely electric. His voice and person are good, and his action easy and graceful; the expression of his features is in keeping with the language he utters, and which he evidently feels, as far as passion is concerned.

#### EDINBURGH.

Madame Caradori has been very successful here. On Saturday last, she played Polly in the *Beggar's Opera*, to a crowded and delighted audience.

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*Drawn by Rob<sup>d</sup> Cruickshank, and Engraved by Rich<sup>d</sup> Sawyer.*

MR. WOOD & MISS CAWSE,  
*as Tom Tug & Wilhelmina, in*  
*The Waterman.*

*London, Published Aug<sup>r</sup> 1, 1822, by Widdow: Innes & Co. Ave Maria Lane,  
 and at the Artists' Repository & Public Library, St. Charlotte Street, Rathbone Place.*